

medium III

Volume 10 Issue 13
Wed. Jan. 18, 1984



Erindale's Cuban Art Show

notices

The 'Campus Crusade for Christ International presents the movie *Jesus* on Jan. 27, 1984, Rm. 2074, from 5 - 7 pm. All are welcome and there is no admission charge.

ASUT

Elections: ASUT elections for executive positions. Nominations must be in by Fri. Jan. 13, signed by a nominator and 4 nominees. The election will be held on Wed. and Thurs. Jan. 25 and 26.

Get involved! It looks good!

Support your profession!

Seminars: Upcoming speakers will discuss Tax services. Guest speakers are Doane Raymond & Ernst & Whitney, Jan. 12, 2-4pm, in West Hall, U.C. CA Tours: Lavebthol & Horwath, Fri. Jan. 20. Please sign up with ballots, starting Jan. 9, in the CASE office, in the Crossroads building.

The Trinity College Dramatic Society presents a production of William Shakespeare's *The Taming of the Shrew*, Friday, January 27 through Tuesday, January 31 at 8:00 pm in the George Ignatieff Theatre, 15 Devonshire Place (just south of Varsity Stadium). Phone reservations are accepted. Call 978-4166. Admission is \$1.50.

The Taming of the Shrew is one of the most popular yet controversial of Shakespeare's comedies. Is a strong, intelligent woman brought out or crushed into submission by the 'taming' of Petruchio? Does the play

celebrate or attack a society made for and by men? Upon these disturbing questions, Shakespeare has created a comedy that never flags in interest, shifting between protestations of eternal love and the farce of bed-room comedy. Like it or not, *The Shrew* still carries a rollicking punch: you may be outraged by this play but you will certainly not be bored.

For further information contact: John Witt 978-3282

Erindale Progressive Conservative Campus Association

Notice to all members of EPPCA: just a reminder to come out and vote for your model Parliament Representatives. Voting takes place at the ECSU office on Jan. 19th, between 10 am and 8 pm. Your campus association needs your help to ensure a P.C. victory. Further information is available in Room 119C, North Building.

S.T.A.R.T. Seminars in Term Paper and Research Techniques

The Teaching Learning Centre and the Library are getting together for a short workshop on researching, organizing and writing essays and reports. Sign up at the Info Desk in the Library for the following session:

Sat. Feb. 4, 10 am to 12 noon.

Erindale Peace Committee The EPC presents *What about the Russians?* on Mon., Jan. 23, 1984 at 4 pm, in Room 262, North Building. An

classifieds

The Classified section is for small ads. Classifieds cost two dollars (\$2.00) for the first twenty-five (25) words (minimum) and twenty cents (20-) for each additional word.

Room and Board

Very comfortable 4-bedroom, 2 storey home:
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 - full use facilities offered
 - \$50/week
 - available immediately; summer; next year
 - phone 820-8060 after 5:00 pm.

MJAS

How are ya, how are ya, how

Me

Barry, Joel, Mark: Thanks.

to Gio

Have you ever considered asbestos boxes? (cough, cough)

William's housemates

P.s. Basil and Manuel forgive

To Alex,

Where were you when I needed you?

William

To "Frances",

I shall never reveal your secrets.

Mr. Security

Dear L.E.B.,

That's rough, I mean really.

P.M.M.

Bernie goes home for the weekend...



informative presentation by J. Alton and M. Spencer who will be discussing their personal visits to the Soviet Union.

SAC Presents: Erindale Ski Days To Blue Mountain!!!

SAC is trying something new this year in an effort to reach out to its suburban members. For three dates this term - January 20, February 17 and March 9 - there will be a SAC Ski bus leaving from Erindale College to Blue Mountain for a day of skiing.

The package includes day-long lift ticket and return bus transportation - all for \$20.00! Tickets are available through the SAC Info Desk in the South Building. All you have to be is a SAC member.

The bus leaves from outside the South Building at 6:30 am sharp and heads directly to Blue Mountain. The bus leaves the mountain at 4:45 pm

sharp and should be back at Erindale by 7 pm.

The tickets will be available starting in the week preceding each Ski Day. Get your tickets early - they're going to be great trips!

For further information contact your Erindale SAC reps:

Martha Carnochan 533-2666 828-5422
Bryan Murray 828-5429

turning to Erindale. Here are the dates, prices and times:

Date & Time

Fri. Jan. 27/84 (night) 1 pm - 8 pm
Fri. Feb. 24/84 (night) 1 pm - 8 pm
Fri. Mar. 2/84 (TBA)

Deadline to Book

Jan. 20/84, 4 pm
Feb. 10/84, 4 pm
Feb. 24/84, 4 pm

Cross-Country

Trans., Trail ticket, Lesson & Rental
Member: \$22.00; Non-member: \$24.00

Package Member Non-member

Trans. & Lift Ticket	\$17.00	\$19.00
Lift ticket only	\$9.00	\$10.00
Trans., Lift & Lesson	\$18.75	\$20.75
Lift & Lesson only	\$11.00	\$12.00
Trans., Lift, Lesson & Rental	\$23.25	\$25.25
Lift, Lesson & Rental only	\$16.25	\$18.00

student services

PREPARING FOR THE JOB SEARCH IN A TOUGH MARKET

We provide information and personal assistance with resume writing, interview techniques and ways of unearthing the hidden job market.

Why not organize yourself now and get a head start, whether you are looking for permanent or summer employment.

Remember, 80 percent of jobs aren't advertised and the person who gets the job is not necessarily the best qualified but the one who knows the most about how to get hired. A professional presentation and approach is a must in today's tight economy. Don't procrastinate. Start today! The time taken to job search can easily be equated to the work involved in taking a full University course.

To further assist you we offer a broad range of employer directories, e.g. Canada's top 500 companies, media contacts, social service agencies, mining and energy companies, museums, federal, provincial and municipal government directories, import-export companies, investment dealers, real estate developers, firms involved in scientific and social research, etc., etc...

We can't guarantee you a job but we can help you in the search. Drop in and see us whenever it's convenient. Hours: 9 to 12 noon, 1 to 4:30 pm daily and Mondays till 7 pm.

Don't forget our upcoming **JOB SEARCH WORKSHOPS!**

WRITING AN EFFECTIVE RESUME & LETTER

Friday, Jan. 20, 1984 1 to 3 pm Rm. 3131, S. Bldg.

THE EMPLOYMENT INTERVIEW - WHAT TO EXPECT

Tuesday, Jan. 24, 1984 3 to 4 pm Rm. 3129, South Building

ACTIVE JOB SEARCH TECHNIQUES

Thursday, Jan. 26, 1984 2 to 3 pm Rm. 3129, South Building

COMPANIES INTERVIEWING ON-CAMPUS FOR '84 GRADS

Below is a list of companies interviewing on-campus for permanent positions.

Application Deadline Jan. 23, 1984

COMPANY

Zittner Siblin Stein & Levine

Application Deadline Jan. 30, 1984

COMPANY

North American Life- Toronto/Don Mills Branch

Sun Life of Canada

Halifax Insurance Co.

DISCIPLINES REQUIRED

Com. & Finance

DISCIPLINES REQUIRED

Arts/Arts with Bus/Com & Finance

Arts & Sci/Arts with Bus./Com & Finance

Science/Act. Sci./Math/Comp Sci/

Arts with Bus/Com.

SUMMER JOB OPPORTUNITIES 1984

Visit the Placement Centre in Rm. 3094 if you're interested in any of the following:

★ TRIPLE A STUDENT PAINTERS — Jan. 19 Deadline

★ IMPERIAL OIL — 3rd yr Comp Sci, Geology, Geophysics, Math, Art with Bus, Com & Finance - Jan. 20 Deadline

★ PROCTER & GAMBLE INC. — 3rd yr com & Finance, Arts with Bus - Jan. 23 deadline

★ OLD FORT HENRY — all disciplines for guards & bandpersons - Jan. 23 deadline

DAVID R. BELL GEOLOGICAL SERVICES — Geology - Jan. 24 deadline

ARJAY PAINTING CORP — Area Managers - Jan. 25 deadline

SVEND FURS — 1,2,3 yr. B. Com - Jan. 27 deadline

POOL CHLOR — Swimming Pool Technicians - Interviews Fri. Jan. 27

SELCO INC. — 2,3,4 yr. Geology - Jan. 30 deadline

HURONIA HISTORICAL PARKS - any discipline, any yr. Jan. 30 deadline

ONT. PLACE CORP. — various jobs in Attractions, Food, Children's Village, etc. Jan. 31 deadline

★ MISSISSAUGA PARKS & RECREATION DEPT. - various positions, Jan. 31 deadline

★ THE BANFF CENTRE — Student Advisors, Campus Activities Co-ordinators - Jan. 31 deadline

★ ATOMIC ENERGY - WHITESHELL - 3 & 4 yr Honours Sci & Commerce - Jan. 31 deadline

WHY VOLUNTEER?

Todays tough job market calls for individuals with a storehouse of abilities and knowledges that allow them to be adaptable and flexible to the changing workplace.

Although those career oriented/interesting summer jobs will pay off in the long run in enhancing our competitiveness in the job market, they don't always pay enough to get us through the academic year! As an alternative then why not look into some sort of volunteer experience that will contribute to the local community while at the same time assisting you in:

-exploring new career fields of interest

-gaining confidence in your abilities

-developing useful skills and knowledges

-making new friends

-achieving a great deal of personal satisfaction

The only limits to the type of activity you could get involved with are your particular talents, preferences and time available. Possibilities include -

★ assisting in rehabilitating a young offender

★ helping persons in crisis

★ supervising a recreation program or coaching a sports team

★ writing a newsletter

★ visiting and befriending the elderly

★ assisting a fundraising committee

★ teaching English to new Canadians

★ contribute to awareness of environmental issues & Much More!

Career oriented opportunities listed by the Volunteer Centre of Peel on a weekly basis in Room 3094.

news

In the case of news, we should always wait for the sacrament of confirmation
Voltaire

Stephenson changes university system

Edmund C. Bovey, a distinguished business and community leader, has been appointed chairman of a Commission to restructure the universities of Ontario. Dr. Bette Stephenson, Minister of Colleges and Universities, announced today.

Mr. Bovey, who retired as chairman of Norcen Energy Resources Ltd. in 1981, is a director and member of the executive committee of many Canadian corporations, including: Canada Packers Inc., Abitibi-Price Inc., Hollinger Argus Ltd., The Canadian Imperial Bank of Commerce, and

Norcen. He is also chairman of the board, Wellesley Hospital, Toronto, a member of the board of Massey Hall and Roy Thomson Hall and the National Ballet of Canada.

In chairing the Commission, Mr. Bovey will be joining Dr. Ronald L. Watts, principal and vice-chancellor of Queen's University and Dr. J. Fraser Mustard, former vice-president of Health Sciences at McMaster University, former member of the Ontario Council of University Affairs, and now president of the Canadian Institute of Advanced Research.

Dr. Stephenson announced

their appointments in a statement to the Legislature on December 15, 1983.

At that time, she told Legislature that the Government was establishing a Commission to produce a detailed operational plan to effect changes in the university system.

The Government has asked that Commission to address itself to the structure of the universities as a system. In her statement to the Legislature, Dr. Stephenson said: "I believe that the universities of tomorrow should have more clearly defined, different, and distinctive roles."

The Commission has also been asked to address the issue of accessibility to university level education in the context of economic realities and a restructuring of the universities.

Other issues that will be addressed by the Commission include:

Appropriate ways to encourage ongoing faculty renewal and replacement; the appropriateness of program weights as one of the determining factors funding distribution arrangements; the possible separating of research funding from instructional funding to ensure a harmonious blending of pro-

vincial and national objectives in research carried out in universities; the distribution of provincial capital support and the role of private sector support in the maintenance and enhancement of the physical structures of the system; appropriate tuition fee policies that reflect on the one hand, accessibility policies recommended and on the other, equitable levels of student contribution with respect to the overall cost of the university system.

The Commission will report its plan of action in summer, 1984.

OCUFA tells

Courtesy of the Varsity

Dr. Bette Stephenson must resign says the Ontario Confederation of University Fac-

ulty Association (OCUFA).

OCUFA voted to demand the resignation of Stephenson, the Minister of Colleges and

Stephenson to Resign

Universities, at a meeting early last week says OCUFA President William Jones.

"That's what we've asked

Foster

By Wanda Ferguson

The directors of ECSU entered 1984 on a humanitarian note. At their meeting on Tuesday, January 10, they passed a resolution to sponsor an overseas foster child through Foster Parents' Plan. The child will be sponsored for a period of one year at a cost of \$276 or \$23 per month.

Director Without Portfolio, Kevin Golding, suggested that ECSU raise the money through a fund-raising campaign rather than just writing a cheque. One concern that was expres-

sed by Council members was that next year's Student Council might not want to be obligated to continue monthly payments. V.P. Administration, Gail MacDonald, solved this problem by stating that this year's Student Council would make the payment in one lump sum.

It has not yet been decided from which country the child will be selected. The child will live in one of the countries in which Foster Parents' Plan operates. Foster Parents' Plan provides aid to children in dis-

tressed Third World territories such as Bangladesh, Haiti and Latin America.

Once the sponsorship has been arranged, Foster Parents' Plan will send a photo and a personal biography of the child to ECSU. The child will then write monthly letters to ECSU.

her to do", said Jones. "She is either ignorant of the principles on which a university is based or she is opposed to those principles." OCUFA is going to fight to prevent the measures proposed in her "Blueprint for the universities", which was introduced in the Ontario legislature on Dec. 15.

In her speech, Stephenson outlined various measures which will be investigated by a three-person commission regarding possible changes in the structure of the university system.

"We are not commenting on the integrity of the individuals involved (in the commission). We are attacking the blueprint itself," said Jones, who feels that the Minister's office has misunderstood OCUFA's apprehension with Stephenson.

"She's not going to resign, of course," replied Warren Gerard, an advisor to Stephenson, who said that the Minister is "not at all" threatened by OCUFA's actions. "Their (OCUFA's) response was a little bit disappointing and somewhat untimely," added Ger-

ECSU decides

No Senior acctnt.

By Wanda Ferguson

After several months of debate, ECSU has decided not to hire a Senior Accountant, at least not at the present time.

This decision was passed by a narrow margin at a Council meeting on December 5. At this meeting, ECSU Council members merely reaffirmed what was already happening. Since the original motion to hire a Senior Accountant was passed, several ECSU members

have expressed doubts regarding whether ECSU wanted or needed a Senior Accountant.

It was also decided at this meeting that ECSU would hire a consulting firm to investigate ECSU's financial situation and determine whether or not they required the services of a Senior Accountant. One particular consulting firm was chosen at this meeting but it was later decided that they were unsuitable for the job.

ECSU Guitar Course

By Wanda Ferguson

This term, ECSU is sponsoring a Level I Introductory Guitar Course. This ten-week course will provide instruction in folk and popular guitar and is expected to begin sometime at the end of January. The course will be offered on a non-profit basis and although the fee has not yet been decided, it will be lower than comparable rates.

ECSU will act as registrar or a liaison. They will hire a teacher, collect fees and provide a free instruction room.

There was some debate regarding whether ECSU should use their privilege of granting a free room. V.P. Administration, Gail MacDonald, expressed concern that if ECSU provided a free room for the course they could be abusing their privilege of having free rooms at their disposal. It was argued, however, that this course is being offered on a non-profit basis and that providing a free instruction room would keep the cost lower for the students.



TAKE ACTION ON OVER- DRINKING.

"I like the taste of a cold beer on a hot day, but I certainly don't think you have to get the gang together with a couple of cases of beer just to celebrate the fact you've had a bit of exercise."

JOHN WOOD
OLYMPIC SILVER MEDALLIST



Health
and Welfare
Canada
Sante et
Bien-être social
Canada

medium II perspective

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Canadian
University
Press

Against stupidity the very gods

Themselves contend in vain

Friedrich von Schiller

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He who Knows and Knows He Knows...

The recent decision by some 36 students at Scarborough College (where else) to boycott the final examinations for their course on the Sociology of Education is nothing more than a shining—no, glaring example of misguided iconoclasm.

Several issues are at stake. What is the value of an examination to formal education? Should the students receive failing marks for the course? Why did it take six years for someone to realise the stupidity in designing a course which required a final examination, while the content of that course denied the value of final examinations? Now that the students have isolated what they think is a problem, does that exculpate them from the pre-arranged agreement to write a final examination? (Bear in mind that the fact that a law is stupid or inconvenient does not make it any less a law.) Should the students accept failing grades as the price of their right to dissent?

Firstly, examinations are a necessary—even *valuable* part of a formal education. While it is true that examinations do not always show all that a student has learned in a course, a well-designed examination can show any perceptive instructor the difference between mechanical regurgitation and the explication and manipulation of the material based on some level of understanding of the material.

Examinations do not typically measure *what you have learned* in a course; instead they measure *what you were expected* to have learned. That is where their legitimacy arises. If you do not agree that that is a legitimate thing to measure, you have obviously not suffered the agony of being largely misunderstood or publicly misquoted...

Since the university environment should be a effervescent fountain of bold and original thinking, it is desirable that the student get so firm a grasp of *the material he is expected to know* so that he can intelligently challenge and successfully transcend current ideas. It must be pointed out here that attending university provides two types of 'education'. The informal education we receive from our daily experiences does not need to be formally tested, nor can it really be tested except in the way we adjust to the world around us.

The same cannot be said for the academic subjects we study. By painfully obvious definition, formal education must have recognizable form. We cannot legitimately claim to be formally educated unless the education has some pre-set structure, and we believe that *verifiability* is an integral part of that structure. There must be a way of knowing whether or not a student has in fact grasped the prescribed material. Final examinations are as legitimate a means to this end as any.

Students who react unfavourably to exam situations must learn to *overcome* their fears. Facing the situation feared is one fool-proof way. Students who do not have time to study must manage their time more effectively. Welcome to the real world...

The students at Scarborough College should not be exempted from their final examination. They should not be allowed to write an exam for their course at this time. The students entered the course freely, knowing that there would be examinations. A final exam worth a reasonable percentage of the term grade, is no different from any other invigilated test during the term. Since the students submitted to invigilated term tests, they should have written their final exam. The final measures just as effectively as the others did.



The method by which the students chose to protest carries consequences; they should be prepared to pay.

This outcry against examinations is highly reminiscent of the trend which allowed high school students to graduate without learning the rudiments of English grammar, preferring that students learn to create without bothersome restrictions. The result was a flood of marginally literate university applicants... The last thing we need is an open ended system which produces ill-equipped graduates. He who knows and knows he knows... must be prepared to prove it.

ECSU's Foster Child

This week's decision by the Erindale College Student Union to sponsor a child in the Third World under the Foster Parents plan represents one of the few examples of action taken by a student government to do something about those situations they like so magnanimously to pass empty resolutions of support or condemnation about.

Nuclear war, sexual harassment, world poverty and apartheid are not easy targets for agents of social change.

Journalists try to create awareness of these issues. It is singularly rewarding to find others trying to do their part in alleviating these evils. ECSU's decision to sponsor the child is a step in a previously untried but definitely laudable direction.

medium II letters

Congratulations from Frank

As a regular reader, contributor and often critic of your paper, I feel prompted to

convey my congratulations to you and your staff for a very fine issue last week (Jan. 11th).

Yours sincerely,
Frank MacGrath
ECSU Media Director

Giving credit where credit is due is certainly cliché, but it is a most wise and appropriate statement at this time. In particular I appreciate the wide range of activities covered in this past issue, including the two articles by faculty members. In regards to the story on the proposed \$10.00 incidental fee designed to primarily defray the costs of the Career Counselling and Placement Centre (CCPC), allow me to make one small clarification. ECSU was not opposed to the CCPC in any way; rather we recognize and value its service to this college. What ECSU did oppose, as Ms. Meehan indicated in her article, was the implementation of any new incidental fees at this point in time and in the manner this specific proposal was made, namely as a hidden user fee. It should be noted that the "Survey" referred to in the article, in which "CCPC was rated as the third most important service on campus" was a study made by Administration and did not involve any student input. Unfortunately, the fight against the \$20.00 science lab fee was not as successful as this battle. However, we will continue to try our best to fully represent the students and their interests.

Professor supports student protest

Rebellious students of Scarborough College have already won a battle in their war with an authoritarian administration. The Dean's first efforts to intimidate them have utterly failed.

It took courage for students of Soc. B24F to boycott their final exam on December 16th. But the Dean argued that many might not have realized the full consequences of their action. They do now. An intimidating letter from the Dean, plus two hours of prosecution of the students at last Monday's meeting of Academic Affairs committee, have certainly convinced the students that the Dean really means it when he says they should all get a zero. That would mean most of the students would fail the course.

Many are fourth year students, already sending out resumes, or applications to graduate schools. If they fail B24F they don't graduate this spring. In spite of that, 33 of the 36 students have defied the Dean.

At last Monday's meeting it was suggested that if the students individually petitioned to a subcommittee of Academic Affairs (the "petitions" subcommittee) some of them might be given a second chance to write the exam. They could argue they had been 'misled' by

other students, and/or the professor.

But yesterday the students submitted a petition to the subcommittee, *their way*. Thirty-three of them signed the first collective petition in this university. Their petition does not beg, or excuse on the basis of being misled; it demands the same exemption they wanted last December.

Their second signature (on Thursday's petition) took a lot more courage than their first, last December 16. To show such student solidarity and courage in their convictions is itself a victory. Not just for these students, but on behalf of all students.

They are defiant because they know their cause is just. They have already fulfilled the letter of the college law. They all studied for the final exam (because the boycott organizers argued that if even one or two students chickened out at the last minute and wrote the exam, their case would be weakened and they should all write). They all arrived at the exam room and signed in. But what they signed was not an exam book, but their demand for an exemption.

It's not a university rule they are challenging. At St. George and Erindale only first year students are required to have a final examination. At Scar-

By Professor John Alan Lee
Professor Lee teaches sociology at Scarborough College, U of T. Courtesy of The Varsity

borough all students must have one, but a Divisional Chairman can grant an exemption when requested in "exceptional circumstances" by the instructor.

As soon as I received the student request for exemption at the exam room I passed it on to the chairman, with my full support.

I argued that the students had already met the grounds laid out in college rules for an exemption. They had written invigilated term tests worth 40% of the final mark, which the rules say may be substituted for a final exam. More than two-thirds of the students must approve of any change in the grading policy of a course, the rules say. One hundred percent of the students approved this one.

The chairman (after long consultation with the Dean) replied (*seventeen days later!*) that the request was made at an "inappropriate time." But there's no mention in college rules of any specific time limits on granting exemptions. What the college administrators fear is not bad timing, but a bad example. If this class could gain an exemption, others

might do likewise. Where would it all end?

It would end with more democracy in the classroom, the students reply. But at last Monday's meeting they watched one professor after another assert that the teacher must be master in the classroom. The student boycott was called a "whim" and democracy in the classroom a "red herring."

The boycott was no mere prank, and certainly no attempt to get easy marks. If the students succeed in having their term tests and end-of-term essay count as their basis for assessment, the final marks in this course will include three A's, but also three D's, and the majority will get a final mark of C, as in most other courses.

I am supporting the student request for two reasons. First, I share the scepticism of many students, that final examinations are a dubious method for determining what they have really learned in a course. Second, I believe students have a right to share my power in the classroom. Democracy means "consent of the governed." Is it not ironic that this university pretends to prepare the intellectual leadership of a democratic society in classrooms run by little dictators called professors?

The Dean has labelled the

student boycott "civil disobedience." After much angry debate on Monday (and some incredibly stupid arguments about not allowing civil disobedience against every stop sign) the Dean conceded that civil disobedience is a democratic right. But he warned darkly that those who use it must be "prepared to accept the full consequences of the law."

What consequences, in this case? That is up to the college administration to determine. I proposed that these students be given a merit award for showing courage, and an interest in their own education, for exceeding the average among today's passive, unemployed-intimidated majority.

The students will settle for a simple exemption from their final exam. Next Monday, the petitions subcommittee will decide the "consequences."

By the way, guess who chairs that subcommittee, which meets behind closed doors, so that neither the students nor I can see or hear the basis for their decision? Yup, you got it. The very same Dean who last Monday acted as prosecutor of the students, next Monday sits with the judges.

Is it any wonder that the students are angry, and fully expect that their fight with an authoritarian administration won't be over on Monday?

Survey Science : is it really worth it?

by Galo H. Carrera

Being a graduate student is not simple.

Being a *Geophysics* graduate student does not improve this situation at all. Long nights and very hard work are axiomatic, they go without saying. One might add that these are necessary but not sufficient conditions for success. Others, like an efficient time management, the development of analysis and synthesis abilities, and to be able to work under pressure, could easily be added to a long list. If you comply with *all* of these and more, you may, perhaps, end up with a graduate degree, but, most important, you may also end up with

the great satisfactions that come with it: a limitless freedom of thought and the possibility to expand science beyond its present frontiers.

Being a graduate student and a teaching assistant in Survey Science at Erindale College...well, that is a *real* experience. One is able to know the staff, and not be really a part of them. One is also able to know the undergraduates, and not be a part of them either. A graduate student and teaching assistant, one may say, is an indispensable academic link between the two.

It may be pretentious to add the adjective "indispensable" in the last statement but my contention is that it is not. Let me prove it.

One is able to know the motivations, achievements, and sometimes, frustrations of both students and staff from a closer point of view. It is like helping to make the plan but being in the trenches when the time comes. Like helping to design the product and selling it. Like helping to cook a meal...and eating it too! This type of relationship provides you with a special insight into any program as a whole. Problems can be either prevented or solved by means of communication. This is your proof.

Can anyone be tempted to reflect on the staff and the students? Can one radically ask: Is Survey Science your money's worth? Yes.

The staff: Life-time experience is a common denominator. Scientific achievements like the introduction of modern statistics to Geodesy by Dr. A. Wassef, make the Survey Science curriculum proud. Authors of internationally accepted textbooks, like "Geodesy: The Concepts" by Dr. Petr Vanicek and "Analysis and Adjustments" by Dr. Gordon Gracie, teach also graduate and undergraduate courses. The Survey Law education given here by Prof. David Lambden can be regarded as the most complete among all programs in Canada. Hydrography can not be better taught than by the last ex-president of the International Hydrographic Organization, Rear Admiral D.C. Kapoor.

The students: the ability to perform theoretical as well as precise field work are requirements for Survey Science undergraduates. No room is left for speculation, the theory is always tested in practice. A professional capable of defending his cases in Court with quantitative arguments is the final product of Survey Science.

After such an optimistic scheme, is there room for improvement? Yes there is. The graduates of Survey Science are Land Surveyors with not enough background to conduct geodetic, hydrographic, or

photogrammetric research. With the present content of mathematics, physics, and computer science courses they are not allowed to take full advantage of the staff potential, neither can they take advantage of the many opportunities that the Province of Ontario offers in terms of jobs in other surveying areas. The creation of specializations in each one of the above areas would stop the exodus of Ontario students to other Canadian or American universities. This change, however, can not be achieved before Survey Science is granted Departmental status together with its

own M.Sc. and Ph.D. students and research group. Graduate students are a source of Provincial money for the University and research, in the case of Survey Science, is self-funding. So why not?

What then is the final answer to our original question? Well, a constant evolution is the main characteristic of every University program. Survey Science hopefully will be granted Departmental status soon and if you judge now by the human value and scientific caliber found in the Survey Science staff you get all your money's worth. Every penny of it.

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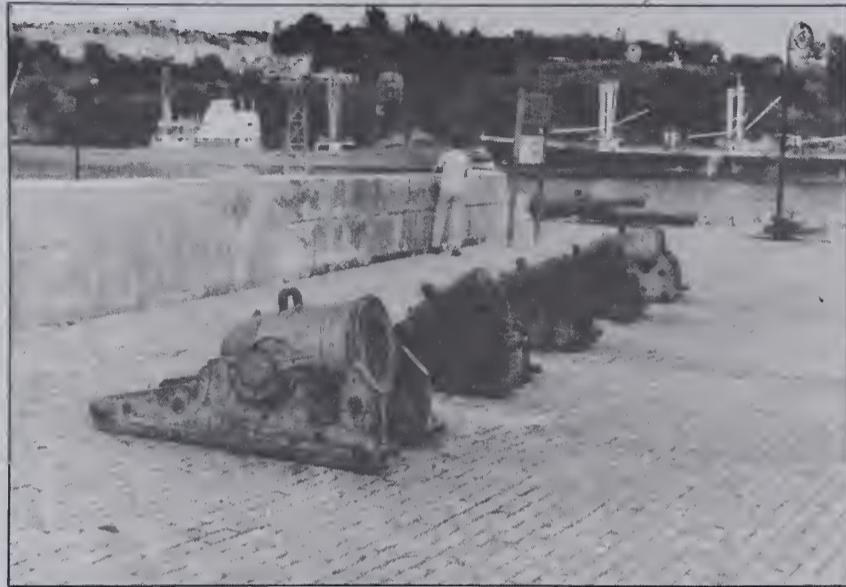
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feature

Cuban Art and the



Erindale students are ignoring an international artistic experience. I refer to the exhibition currently showing in the Erindale Art Gallery. Certainly, the image that we students perpetuate of ourselves as cornhusking, suburb intelligensia will be reinforced if the **Cuba: Young Painting** exhibition is not recognized and supported.

The Show marks the first time ever that an exhibition of Cuban art has been exhibited in Canada. **Cuba: Young Painting** is unique not only from the standpoint of the actual works and artists represented, but also in that these works originate from an artistic educational environment so different from our own.

As background it must be understood that the Cuban government, since 1961, has encouraged a program of art training and education for all who wish to receive it. This service is provided free of charge, plus supplies, room and board under a program of the Minister of Culture. Starting as early as High School, interested students are brought up through a three tiered system of art schools culminating for a few of the most talented, in a University education in a specialized field of work. (One must remember that artists producing work with a message which is counter to the revolution do not participate in the program.)

It is these young painters, raised in the Cuban art structure that are being represented until the end of the week (January 21) at the Erindale Gallery.

The works (many not painting at all) are what a Cuban Cultural Ministry Committee considers to be some of Cuba's best. Mr. Flavio Garciandia, one of the artists represented and also curator of the show, assures us that many other artists could have been chosen with results equally impressive.

In conversation with Mr. Garciandia, who is a professor of painting at the University in Havana, Cuba, some of the difficulties they experience were expressed. He is concerned with a lack of funding for the courses for the many artists at the University. Also that painting was made more difficult in Cuba since nearly all supplies must be imported from France and England.

The exhibition exists only after determined effort by our own Artist in Residence, Nancy Hazelgrove. In other words, she deserves credit for three years of preparatory work and a round of applause goes out to her from all who have visited and soon will visit the show.

Although this is a first for Cuban art in Canada, other Cuban shows have visited New York, Guatemala, USSR and Czechoslovakia. If this article is the first time you have heard of the show then I suggest that you consider for a moment that it is your Erindale College that is hosting this event. This is what is possible here, on occasion we can

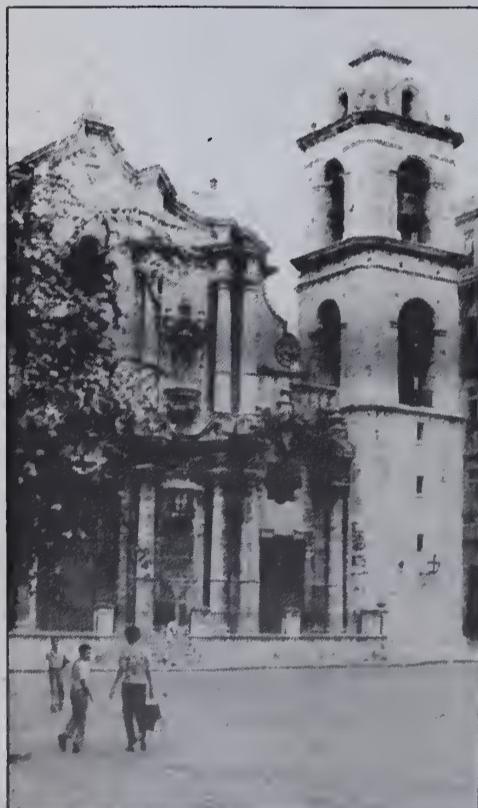
reach out past Highway 10 and Dundas Street East and west and you will remember that now when you go to the beach, which incidentally is just off the Meadoway.

The show consists not only of painting, drawing, sculpture and some collage. Some of the techniques used deserve credit simply for taking the risk of going beyond the ordinary. To be admired for their originality and ingenuity, which are painted while combing crayons, or using sticks, or whatever may appeal to more academic talents. The highlight, however, is a painting which is reminiscent of Picasso's Guernica, but set in a tropical setting, the Viet Nam war. The Show presents various styles and has seemed to steer clear of blatant political statements, in all it gets a high rating for being unique.

At the opening of the show on January 18, 1984, the artist highlighted when he presented slides showing his work to an attentive audience. Unfortunately, the audience was largely of Mississauga and Toronto art students, who are so thinly with the students who call themselves "artists". Even the Fine Art students, who would normally be the premier supporters of such an exhibition, were upon the reception. I suppose they were too busy with their own upcoming exhibition d'Erindale (which was to be held on January 21) and all to attend and bow resolutely before the artist and attend the opening of other artists' work.

With the ribbon cut on opening night, the artist was invited to the Gallery proper which was suitably enhanced by a Cuban metal band played intently in a tropical setting. Cuban delicacies filled the air. For a short time, I was amazed by the vitality of the artist, "Erindale Putting on the Ritz", I thought to myself, and attested to the fact.

I moved around with the crowd, half醉半醒地在人群中游走，直到看到一件作品，才停了下来。那是一幅色彩鲜艳的画作，描绘了一个热带场景，有高大的椰子树和明亮的阳光。我仔细地欣赏着，品味着其中的艺术魅力。突然，我闻到了一股熟悉的香味，那是我最喜欢的古巴菜肴。我转过身去，看到一个服务员正拿着托盘，微笑着向我走来。他递给我一份菜单，上面列出了各种美味佳肴。我点了一份，然后继续欣赏画作。在那一刻，我感到自己仿佛置身于那个遥远而神秘的国度，感受到了它的艺术气息和美食的魅力。



Broughts on Erindale feature



as to the world level. I hope that we are making tracks to the Galloping Place.

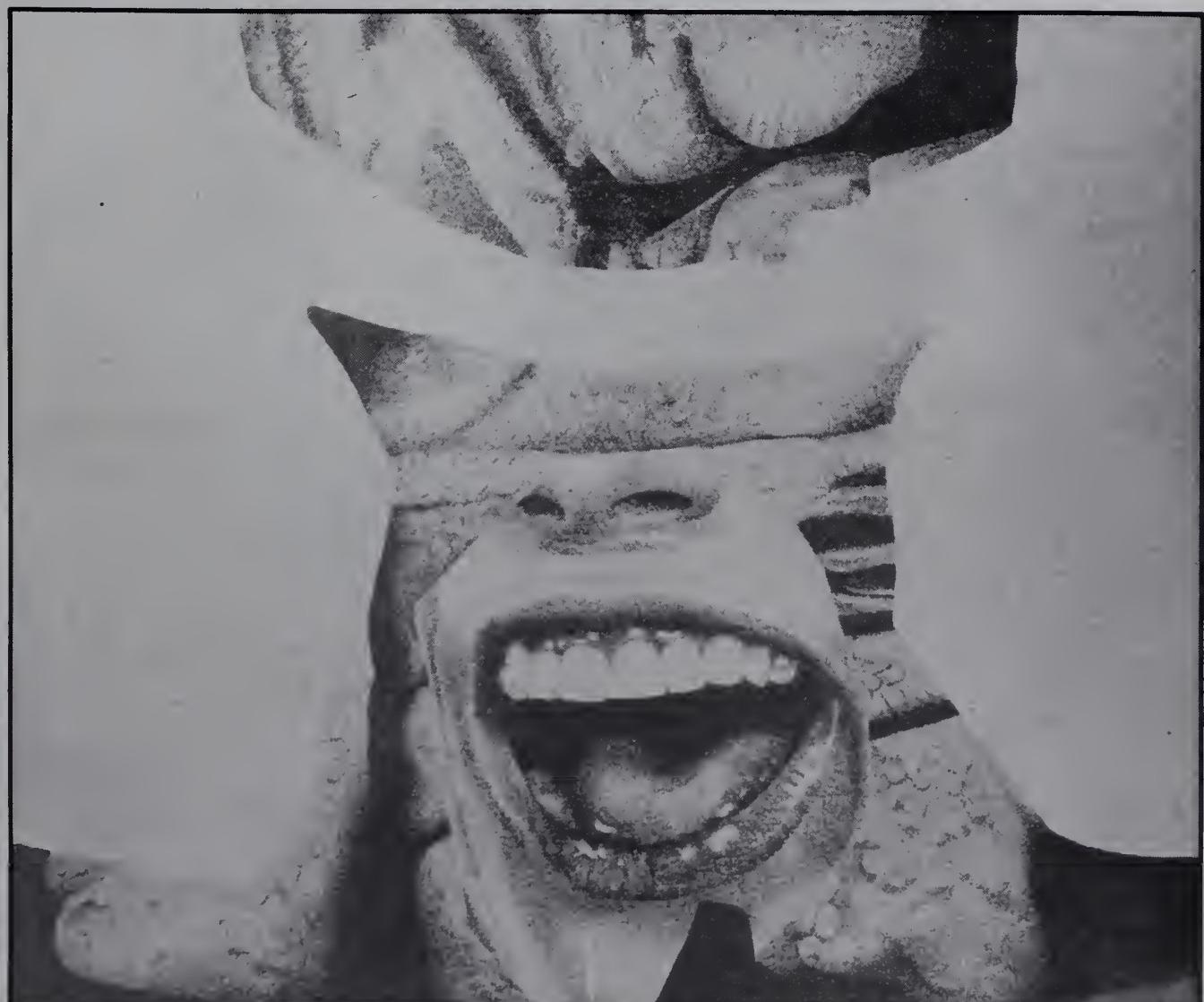
ing but mixed media, drawings and etchings are not conventional and the works often involved in jumping around. This is Pedro Pablo Oliva who is successful in presenting parts of charcoal, ink and scratching. Other artists as some realism is presented, is the enormous triptych by Oliva in its representation of the society, a strong point in its favour and political messages as well. All unique and enlightening.

January 9th, Mr. Garcianida was showing other Cuban works to the audience. The audience was composed of art enthusiasts and sprinkled ever so slightly with institution their own.

It would seem, upon reflection, to send that an event, scarcely made a dent because too busy preparing for their arrival which of course they expect one (or two) before) to spare the time to at-

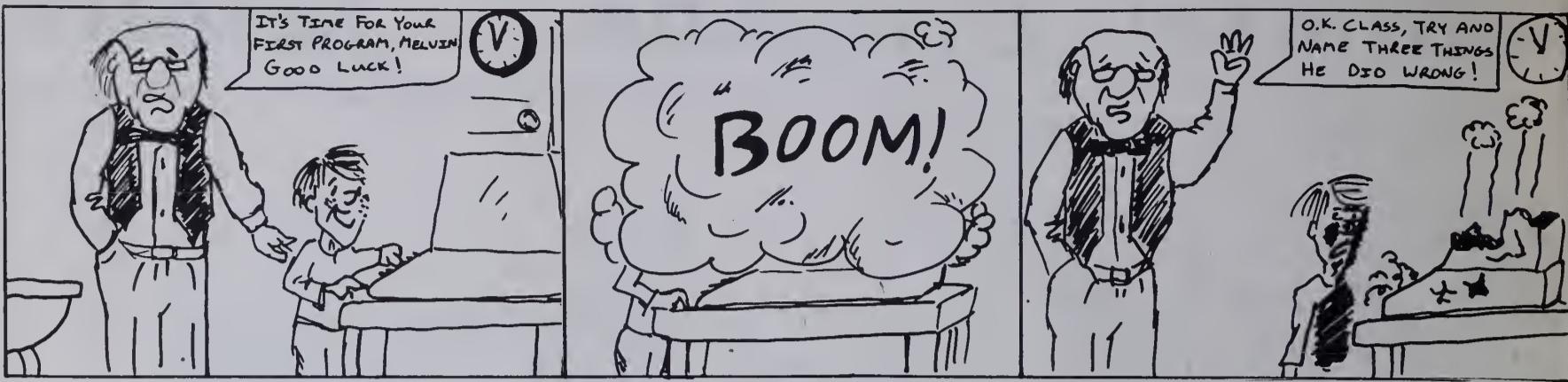
the crowd moved into the room prepared for the occasion. A live band was in a corner and the smells of hot dogs were strong moment, after I entered the gallery of the event. "This was Erindale," said myself and the many fur coats

and managing a fleeting glance and onward. In my hand was a program, surrounded between nudges by the students, however, no they were not their own institution on such a day. To me, something more than a good, in music, of a new experience. Paintings and the excitement of the day and something shallower. I caught



Screaming out to be witnessed, the Cuban Art Exhibit presents a wide variety of techniques and approaches to the visual arts.

Circuit



Staff members and all interested parties:

The following people will be visiting *The Press Box* between Jan. 23 and Jan. 27.

Mike Toth: *Editor of the Mississauga News*, will discuss Design

Sheila Johnston: *The Toronto Star*, will discuss News and Features

John Parsons: *Campus Plus Liason Officer* will discuss Advertising and Sales

George Cooke: *ORCUP Bureau Chief*, will discuss Layout and Paste up

Board of Publishers Meeting

Thursday
January 19th
9:00 p.m.
medium II Time

Drop into *The Press Box* this week

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entertainment

Frenzied Frantics are Here

The Frantics are four of Canada's most fertile comedic minds: Paul Chato, Rick Green, Dan Redican, and Peter Wildman. Their radio show *Frantic Times* can be heard on CBC every Saturday at 11:30. *The Frantics* are playing at the Toronto Free Theatre until Feb. 12. Rick Green and Dan Redican spoke to the *medium II* before one of their Saturday performances.

medium II: I saw *The Frantics* three years ago in Montreal. Why did you take so long to do a live show again?

Green: We did three seasons worth of material in two seasons. We did 78 shows in about a hundred weeks. So that left us about a couple of months, spread out here and there, just to recover. And then we were going day and night, literally, for six month stretches. Writing and performing.

medium II: How do you guys think up your material?

Redican: I guess it's like anything else. It just comes. I mean when you have your average conversation, ideas are flying right and left. There are all kinds of ideas out there. All kinds of concepts that come up in just the most mundane of conversations. So it is just being aware of what's going on around you, I suppose.

Green: Any kind of dinner conversation is going to go left, right and center. It's going to go all over the place. People are going to be talking about this and that. Did you hear about this? Did you hear about that? It is just a matter of being able to take all that's happening and being able to find the absurdity in it.

medium II: What are the backgrounds of everyone in *The Frantics*? Are you all from basically the same scholastic-social background?

Green: Yeah, sort of middle class, middle upper class background. Two of us went to university and two of us didn't. We've all had theatrical experience in school shows and cabaret shows. We met basically through cabaret. What's nice about here (Toronto Free Theatre) is that it is the first theatre show. Which means we have a much bigger space to work with, we have an incredible amount of costuming and props and sets and things like that. That just allows us to try a lot of different things that we've wanted to do for a long time. But in the last two years doing just radio, you're stuck with only the mind. We wanted to get into a place that had something physically on the stage.

medium II: How did you find working with Guy Sprung as a director?

Redican: He's fantastic. He's a very creative person and he's able to bring a lot of things out of us.

Green: Yes. On the second or third day of rehearsal, Guy said "I've got to figure out

where your energy level is." Because we were so high energy with ideas. He just got buggered faster and faster. He's a good director simply because he doesn't force anything. He directs what we bring in. Rather than say, "Here's my idea", he can take what we're doing and direct. He'll open doors for us. He'll offer some ideas certainly. He has a lot of ideas.

Green: There's no political jokes. No impressions of Trudeau. No post office jokes. It's a little stranger than that. There's things that we do on the stage that we don't even understand ourselves why they're funny. There are a couple of things in the second half of the show that just go, "Hmmm?" There's this left turn and you're just left sitting there.

trying to write Beckett or anything, but it's the same principle. A joke you can hear once. I think we were trying to get stuff we liked ourselves performing again and again. And we saw possibilities of changing because it will evolve during the run of the show.

medium II: Is all this new material?

Green: It's new for onstage in Toronto. Some of it we've done

ing a few other things.

Redican: There's a feeling in some ways that we've come out of nowhere with this show, because if you're not a CBC listener, there really hasn't been any big deal about *The Frantics*. There haven't been articles in the paper every week about *The Frantics*, so this show seems like it's just coming out of nowhere. But it's come out of a few years of real hard work.

medium II: I've heard your show a few times on CBC and I was very impressed with the energy and some of the ideas. One skit I really enjoyed was the "Shut up" skit.

Green: That opens the show. It was a case again with this show when we went through the material there were things that just killed when we did them first but they were dated now. There were things about the hostages or things like that. The show we ended up with has things that you can listen to again and again and again like the "Ok, Shut up." In performing them every night, you can find new things in them as well. The difference between us and stand-up comedy is that there is a relationship on stage: Two people or three or four. And that continuously changes because every night someone can try a different thing. All one person has to do is change something slightly and then every one will have to change to match him. It is just constantly exploring other things.

Redican: I mean, even yesterday as we were preparing for opening night we were generating ideas for how we could do the show entirely differently.

Green: Guy has given us some of the skits we had seen one way and said, "Let's try it this way. Let's do it with one of the characters as a puppet." And we all sort of went, "Well?" We were just so reluctant. We thought, "What does he know?" And sure enough, we tried it and his ideas were magnificent again and again. He just opens up doors. He let us see our own material in different ways and that got us thinking again. It ended up snowballing.

medium II: At the moment, do any of you feel yourselves running dry of ideas?

Green: No. I couldn't get to sleep last night until I had written down about six ideas.

Redican: I'm bursting with ideas. I really am. I've got all kinds of really good ideas. You see this show's exciting. Working on a stage we've got a set. We've got props. You see, when you pick up a roll of life-savers and that can inspire ten different ideas. I mean, some one falls off a boat and the other person starts throwing these little round things into the water. There's ideas everywhere around you. What the show has shown me is the possibility of making some bigger ideas come true.

I couldn't get to sleep last night until I had written down about six ideas.



Left to right: Paul Chato, Dan Redican, Peter Wildman and Rick Green.

The strangest ultimate impression has to be disturbing. It can't be easy to come to.

I mean, he knows theatre so well, because he's done so much work in it. What has been good with us about Guy, as well is that he has shown us ourselves. In some ways, he has held a mirror and said, "This is what I see when I look at you." And we've gone, "Ahhh." The show has a really strong flavour to it now. A style to it.

medium II: Is there a running theme to the show or is it just a bunch of skits put together?

Redican: Well, the theme is the title: Ideas that come to you in the Middle of the Night so you Get up and Write them Down But Can't Make Head nor Tail of Them in the Morning. That really is the running theme.

We culled these ideas from literally thousands of ideas that we had. And we went for the ones that were the weirdest.

We've been doing comedy for a long time and we know what makes people laugh. We could have gone for the strongest immediate laugh. We could have gone for the strongest immediate laugh, but we wanted to leave an impression. We want to entertain people. The strongest ultimate impression has to be disturbing. It can't be easy to come to.

Green: You laugh more at *Laugh-in* than you will at a play by Samuel Beckett. But *Laugh-in*, you look at it now on re-runs and it looks ten years old. It looks old. Samuel Beckett plays are the kind of things you could see again. We're not

over the last year, whenever we've done the odd thing. We've gone to the University of Waterloo and done something. So we've done four or five things from that there.

Redican: And a lot of it is taken from our radio show as well.

Green: Yeah, but that's where it comes from. It's the first time onstage.

Redican: So it feels incredibly new to us because we were going to have the chance to play it again and again. But it has been immortalized on the air waves.

Green: The radio show is so time-consuming, as any project is. And this show is the first chance to try something different and we're really happy with what we've got. We'll be starting with the radio show again and at the same time try-

Nothing beyond the bounds of

Allan Williams is a Playwright in Residence at the Tarragon Theatre. He is the author of and starred in the critically acclaimed *Cockroach Trilogy*. Other plays he has written are: *In dreams*, *The Lancaster Witches*, *The Welsh Wizard*; *Billy Meredith*, and *The White Dogs of Texas*. Williams' play *The Warlord of Willowdale*, which he also directed is currently playing at Theatre Passe Muraille. For more information call 363-2416.

medium II How long have you been in Canada?

Williams: I first came for the theatre festival in May 1981. Then I came back in January 1982 and did the *Cockroach Trilogy* again in Toronto. I then did a tour of Canada.

medium II: Are you here to stay now?

Williams: Yes.

medium II: I read that you are the resident writer for Tarragon Theatre. Why is *Warlord of Willowdale* being put on here at Theatre Passe Muraille?

Williams: Well, when you're resident writer, you help out with certain things. That is, like developing a playwright's workshop. I do that for Tarragon and I'm also writing a play but that will go on next season. This (*Warlords of Willowdale*) is just a different thing. No connection at all.

medium II: When did you start writing plays?

Williams: I didn't start writing plays until I wrote *The Cockroach that Ate Cincinnati*, and that was because I was out of work. I went to London to make it as an actor. And zip! I

deal with each other. That is what the theatre is really all about. A fault I saw in *The Cockroach* was that although a lot of the individual material was good, it wasn't that dramatic in some sense. A lot of it was referring to things that either you have heard of or not. In *The Warlord of Willowdale*, that is not the case. You get the presence of the *Dungeons and Dragons* and comics but you don't need to know about them to understand the story.

medium II: Does this play have a lot to do with *Dungeons and Dragons*?

Williams: I wanted to do a play about young people in the suburbs. I wanted a North American city and Toronto was at hand. Because I didn't know much about it, I needed some kind of concrete thing to focus on in terms of research before I acquired the actors. I noted that there were two consumer cults that seemed to be growing and seemed to be attracting people from the ages of 15-25. People in the suburbs. I was more interested in people towards the latter part of that age group, the age being at College or just leaving College. And these two cults were *Dungeons and Dragons*, and superhero comic.

I thought that it was interesting that 200,000 people on the continent thought the artistic event of the decade was the Electra saga. And the rest of the world didn't know about it. That sort of stuff interests me.

The point is that there were these two cults. Both of them were taking things that were for kids (either games or com-

ics) and instead of dropping them when they got older, sort of re-inventing them so that they can get more sophisticated, more complex. That is sort of what happened to rock music in the sixties. So *The Cockroach* being about rock music and that, *Warlord* seemed like an ideal sequel. Well, not exactly a sequel, but a sort of development. There is a link in my mind between the two shows.

I researched into those and I was going to get two guys and one woman about this age to be in the show. I hadn't written the play, I was going to devise it with the company. I found that many of the male actors of that age didn't seem to be in touch with their emotions, somehow when they did auditions, they either did auditions with a famous Ontario drawl or went hysterical.

In order to give myself a good choice, I decided to use two young women and one guy. The actors I've got are marvelous. Two of them are straight out of school and the other one has been out for a year or two. They're great. I wouldn't have had that kind of choice if I wanted two guys. It was a bit of a riddle as to why

the guys were a bit out of touch with their emotions and the girls weren't. Having a cast with two girls and one guy, I didn't have two people but around all this arcane information, because *Dungeons and Dragons* and comics are much more guys things. *Warlord of*

The trouble with plays is that you get the words first and the actor invents the person. In other words, you get back to front.

What you get here in *Warlord* is essentially a conflict between three different people. And you find that the conflicts

would do next in certain situations and so on. We built up the actor's ability to play that character by exercises set in different environments. And dressing the actor in character and sending him out on the town. Then fixing up meetings between these characters which were so much like real life as possible so you could really follow scrupulously the logic of reality. If such a thing exists. What we found was something a good deal more savage than any of us expected.

medium II: *Savage?*

Williams: Yeah, savage. The way people dealt with others in terms of their own objectives. Take for example something like casual sex. Two people meet and pick each other up at a party, essentially they're picking up a sexual partner the same way one would pick up a cassette at Sam the Record Man, except that people break. It is quite painful stuff, but I like it, it feels true to me.

To me none of this show is insulting. But some people are going to find it hard to take. And yet, none of it is unbelievable. I like this show. It has taken a more acute personal dimension that just *D and D*.

I mean that is there as a starting point. You can still see it in the show and it still does spring out of it to a certain extent. It has taken on, to my mind, certain more important ramifications.

medium II: I read reviews that called *The Cockroach Trilogy* 'semi-satiric' and 'semi-surreal'. Are all your plays along those lines?

Williams: Surreal? No, not really. I mean *The Cockroach* was fairly surreal but that was because the character had a surreal tone of mind. The drama that I've done so far has been founded on real characters that you can believe in. The characters that are around the same things that real people are the same defences, the same kind of associations. It just so happened that the guy in *The Cockroach* had a surreal bent and also a satirical bent. It is probably true to say that all my plays



Willowdale is much more a play about the relation between the sexes. Hmmm. The question was: How much does it have to do with *D and D*?

The guy in the play is totally into *Dungeons and Dragons*. It is mentioned a lot. It is a kind of metaphor for life: treating it in terms of goals and objectives. *D and D* is meshed in with the story, but it is not really a play about it. It is not a light-hearted comedy about what happens when you lose your module.

sometimes have nothing to do with the words. But the words aren't really the cut and thrust of what's going on. It's not really being expressed in words but in body language. In the end the play is as tightly written and in some ways more tightly written than your average script is. When I say that, I mean that this is its first launch into the public eye, and doubtless, if it finds some acceptance and continues to run, we will find ways of improving things here and there.

***It is probably true to say that all my plays are in
"some sense satirical"***

medium II: How was the show constructed? Was there a lot of improvising?

Williams: Yes, it came out with a lot of improvisation. I would take notes, take down everything that seemed interesting, condense the stuff, organize it, and retouch it so that it was actually pointing out what was going on. And I would negotiate the stuff with the actors.

Essentially, the play is written. There are a lot of lines that could be different. You see, normally when someone enters the room and starts saying something, they enter the room as a person and then because of that person in the room, they start saying something. In other words, the person comes first and the words come later.

There are many lines that could have been anyone of a zillion lines in some aspects, because the characters are not talking to actually impress with the content of the words. But they do things that people really do. Sometimes they just use the sheer volume and sound to create certain effects in the room and what they're saying doesn't really matter. The directing and the writing are more or less the same thing because you are writing a series of actions and words and feelings. There was a great deal of improvisation and enormous input.

We developed characters in complete detail with a strict logic that you felt would be true and what the character

are in some sense satirical. So far.

medium II: You created the role in the *Cockroach* trilogy for yourself. Do you think anyone else could do it as well as you?

Williams: I don't know. I've often wondered about that. It's never been done. Unless it might have been done. There was talk of it being done in England this Christmas. So it might have been done. But I never saw it. I never heard of it. I don't know. I'd really like to find that out. It's a funny thing, the *Cockroach*. It makes as much sense now as it did when it was first done. It felt at the time that it would be interesting for six months and then it would be outdated. But it isn't. It still seems to get

The first time I directed, my eyes were opened.

was getting a bit discouraged and I ran out of money. London's a very expensive town to go out in, so the only thing I could do was to find something to do at home. To kill two birds with one stone, I entertained myself by writing a play and at the same time made sure that I got a part in it.

It was only going to be a show that you put on a few times at a pub or upstairs in an attic. But it caught on. There are a whole bunch of things that go on in every day life, that go on in everybody's life. Everybody assumes these things are non-dramatic and non-symbolic and just entirely individual. Rock music has all that arcan information and no other show about rock music mentioned it. They never mentioned a band. So it was all a kind of holy abstract. What *The Cockroach* did was actually name names. It got down to brass tacks. It even mentioned bands that no one has heard of.

The point is: you get stuff that everybody imagines nobody else knows about. But everyone does. What we're doing in *Warlord* is sort of a progression of that. Except we're getting into personal conversations and rows, the way people

possibility for Allan Williams

across. In some respects, it seems more effective now that it is slightly out of sync. When it was first done in 1979, it was set in 1979. So the guy was there on the spot. But funny enough it sort of makes more sense now. Maybe that's because I've improved the script. I think that it is a real script and could be done. There is talk of other people doing it.

medium II: Has it been printed?
Williams: No it hasn't. There have been offers to print *The Cockroach*. But there's always talk of it going to New York, and if it went there and did well, then any deal you made about it would be infinitely better. At the moment, I don't particularly want to go to New York. The only reason to bring it to New York is to make it a success. That means playing it for six months to a year. I've been to Montreal as well. I'd like to go back, I had a good time there.

medium II: Are you going to do more acting now or tend towards directing and playwrighting?

Williams: I'll do anything, real-



ly. I mean, whatever people want me to do, I'll do. Essentially what I'm trying to do is earn a living. I enjoy acting. I miss it if I don't do it. The last

job I did before this was directing a script I had written. The one before that was an ordinary acting job. I just turn up, read the script and do it.

I enjoy all three. All three sort of feed into each other. You find out about the others by doing one of them. You find out an awful lot about

acting by directing. The first time I directed, my eyes were opened. You realize how you can just stymie a director. I mean if a director tells you to do something and you don't. You may be thinking "I don't know why he asked that, but I'm thinking of something else." There's nothing the director can do. I had never thought of that until I was on the other end of the equation. So enjoy all three and to me, all three sort of help each other.

Essentially, what I am is available for hire.

medium II: How long is your term at Tarragon?

Williams: Until May.

medium II: When does the next season at Tarragon start?

Williams: September or October. (pause) Yes. Already you've noticed this five month gap. Me too. Last summer, I worked down at Blythe. I have no idea what I'm going to be doing this summer. I might be selling matches. Well, it's not beyond the bounds of possibility.

Dog is good

By Frank Offenbach

How could anything so annoying be so entertaining?

Judith Thompson's new play *White Biting Dog* somehow put some of the most stereotypical, offensive characters together in a humourous and tragic play.

The irritating characters are the *Dying Old Man*, (Larry Reynolds) who is perceived as crazy, the *Dying Old Man's Son* (Hardee Lineham) who is psychotic, the *Dying Old Man's Wife* (Jackie Burroughs) who is perverted, the *Valley Girl* (Clare Coulter) who is likeable but crazy, and the *Punk* (Stephen Ouimette) who is naturally crazy.

The lights dim and an an-

noying drum beat causes either excitement in the audience or migraines. Then a schizoid-psychotic-freak is introduced. He meets a Valley girl. Pony plays his stereotype with zeal. It was annoying.

The most bothersome character, (although this is arguable) is the old man's wife, Lomia. She grates on one's nerves with her two-hour impressions of a fiesty Katherine Hepburn.

Although many of the jokes are funny, they are spewed out in situations involving characters having frequently recurring spells of insanity. Remember: everyone in the play is bizarre.

cont'd on page 14



Terror Strikes

Where is Carlos the Jackal? His whereabouts are unknown. A man walks into a Parisian cafe. He leans over a balcony and drops something. Suddenly the cafe is torn by an explosion, sending shards of glass everywhere. The Jackal has struck again!

Terror, written and directed by Ken Gass, strikes fear into the audiences. The play is a study in terrorism, concentrating on the career of Carlos Martinez (better known as 'the Jackal').

The play begins by instilling fear in the audience. A young woman is on an operating table and as the surgeon makes his incision, she wakes up and looks at the audience making an eerie glottal sound. It was very unsettling the first time it was done. Then a little girl starts spewing forth all kinds of anxieties concerning security in the world. Finally, there is a man sitting in his house, only to be murdered by an intruder. Later, it becomes apparent that all these people are vic-

tims of Carlos Martinez.

The play is composed of seven movements, each one announced by a violinist. This concert of terrorism ranges from 'Overtures to Violence' to 'Interrogations' and from 'Testimonies' to 'The Destruction of the Icons'. *Terror* is an *avant garde* docu-drama. It deals specifically with Carlos the Jackal, but not exclusively. At some points, the play is like a detective thriller, while at other times, a woman comes out giving information such as the etymology of the word *assassin*. There is a constant participation on the part of the audience as the process all this information.

Gass presents both sides of the story. First, we see the ruthlessness of the terrorists and their lack of concern for their victims. Carlos says, "If we kill fifteen soldiers in the desert, who will care? But if we kill one person in the city, it will be in tomorrow's papers." The authorities use some questionable methods in their re-

Fear...

lentless search for the terrorists. As usual, it is the innocent that are caught in the middle. Innocent people are jailed, tortured, maimed, and killed by both sides. Where is the solution?

The stage is set up with a large ramp rising from downstage to upstage. The action takes place on and around the ramp. It is an interesting design by Ken Gass and Pia Kleber.

Music plays an integral role in the play. Synthesizers are played during the show. One musician is on each side of the ramp. There is also a lot of vocal harmonies. This Brechtian technique reminds one that they are only watching a play but adds to the impact of what is going on. Comedy is used in the same way.

The play is a fascinating study and is quite frightening. It is aptly named *Terror*. A warning to the viewer: it may be difficult not to be consumed by the paranoia of the final scene.

Ham and Rye at the Deli

By Carol L. Larusson

Wonder Bread and Kraft Slices. Are we the prisoners of a living hell? The Shaw Festival presentation of *Delicatessen* currently playing at the Toronto Free Theatre, examines ritual thinking which is both common and destructive in our notion of "normal" behaviour in a "normal" family.

An uncommonly sterile small urban kitchen is the constant environment in which a day in the lives of a family, their hired housekeeper and a neighbour/worker is "lived" out. Breakfast, lunch, coffee hour—don't go hungry!

Throughout the superbly acted 90 minutes of action are

revelations about life, death and freedom. The question looms, with the clever aid of a television report, whether those who have broken the laws of society are more "free" and "normal" than those people who are obsessed and trapped by daily routine.

Though it's for the most part entertaining, this play might be offensive to some viewers in terms of coarse language and the abuse of a live animal. There also are some rather dull, monotonous scenes in the five part play—but in terms of the whole effect, these scenes are needed as reflections of the characters' lives.

Adapted and directed by

Derek Goldby with David Hemblen, this originally French play by Francois-Louis Tilly allows the viewer to look at culture, ritual, repetition and our processed, sliced way of living in a false reality.

Delicatessen is humorous, reflexive and reflective, offering superb acting, fine entertainment and a compelling question of the future of North American "normality".

Delicatessen, 26 Berkley Street at the Toronto Free Theatre. Starring Daniel Allman, Joyce Campion, Marion Gilman, Al Kozlik and Dan Lett. Box office information at 368-2856.

Intelligent films still around

By John Bozzo

Reuben, Reuben is a film that gives one hope that movies for the mind will continue to be produced. Fans who are solely interested in special effects or slick action scenes need not apply for the \$5.00 membership. Words and the characters who utter them are the focus of a bittersweet, humorous, and intelligent film.

Screenwriter Julius J. Epstein ("Casablanca") has created a superb portrait of the central character, Gowan McGland. Based on Peter DeVries' 1964 novel **Reuben, Reuben**, Epstein has fashioned a screenplay that demonstrates that films can be quite literary in nature and still be interesting or even intriguing. Director Robert Ellis Miller (*The Heart is a Lonely Hunter*) has obviously allowed the actors a great deal of freedom in interpreting their roles. This leaves one with a performer's movie that has talented performers to boot.

Tom Conti, who plays Gowan McGland, has taken both the directorial freedom and the outstanding dialogue provided him and created a complex character. A character who one not only comes to almost completely understand but for whom one has great feeling. Conti, with his mop of

hair (which is only rivalled by the sheepdog in the film) and with his innocent boyish eyes, is an actor who will be stealing scenes in all the future films he will, without a doubt, appear in after his performance in this film is taken into account.

Gowan McGland, a formerly productive and still famous poet, passes a good deal of his time doing readings of the poems he was once able to write and taking bored suburban wives to bed. His material support depends to a great degree on free meals and stealing waiters' tips. McGland is a middle-aged man who is desperately trying to hang on to the manliness and youth he appears to be losing.

While he proves his uselessness at fistcuffs, it is quite clear that he is extraordinarily adept in the use of words and ideas. These are the weapons with which he defends himself against the ignorant and with which he fights for meaning in life. It is this mastery of the English language by both McGland (and Conti who plays him) that provides most of the humour and pathos. Constantly unshaven, consuming alcohol, and wearing the same rumpled suit, McGland will be a character who is remembered long after one sees the film.

When Gowan falls in love

Tom Conti in *Reuben, Reuben*

with the gorgeous Geneva Spofford (Kelly McGillis), despite her being 20 years his junior and abundantly more mature, she sparks some life into his now lifeless emotions. Although it is obvious that Geneva is much too grown up to become seriously attached to a middle-aged child, Gowan's childish naughtiness makes him both appealing and pitiful. He

does not fit into "society" because of his inherent laziness and his inability to show interest in material things. Words allow for his survival in a world he finds demeaning.

Words are also what make **Reuben, Reuben** a complete film. With what appears to be meticulously thought-out dialogue, one is presented with characters one can almost fully

understand. Words can make great books and if properly used can make films that are quite literary in nature. Some may consider it a movie that is solely comprised of talking heads. Others will realize that the best movies aim for your brain and your heart. Overall, **Reuben, Reuben** is both moving and funny.

Infatuation can't save Edward's film

By Carol L. Larusson

What happens when a man obsessed with a pair of legs comes into contact with a tube of crazy glue, carpeted shoes and a small frisky furry dog? Telling you this would spoil the most enjoyable scene in Blake Edwards' newest film, *The Man Who Loved Women*.

This hot "romantic-comedy" as Edwards describes it, is better off on ice. As a remake of the original film directed in 1977 by Francois Truffaut, *L'Homme Qui Aiment les Femmes*, it fails. As a hommage to Edwards' and Julie An-

drews' longstanding careers it fails desperately.

The basic yarn (yawn) of this story is David Fowler's (Burt Reynolds) quest for a perfect pair of legs he once saw on a Los Angeles boulevard. The consuming passion for these legs and for women of all types leads Fowler to seek the help of an analyst played by Edwards' wife, Julie Andrews.

The Freudian scenes between David and Marianne (Andrews) are perfect popcorn excursion times. Long pauses in their psychological conversations could have been used to

reflect emotion, instead they are dead areas of film which are accentuated by stagnant camera angles; cinematically embarrassing. Instead of baring all like she has done in a past Edwards film, the controversial *S.O.B.*, Andrews as Marianne bares nothing emotionally. She nods politely and allows Reynolds unknowingly to look up her skirt.

The David Fowler character, being dangerously sensitive to all women seems to lose a part of his "self" with each unsuccessful unfulfilling relationship he encounters. This theme

could have been strongly explored if Edwards had eliminated the endless heavy breathing scenes and had concentrated on the development of the primary characters. There was far too much surface glitz and not enough framework to make this film a solid structure.

Although on the whole this film isn't successful, parts, namely two actresses, do magnificent things with their limited roles. Kim Bassinger's portrait of Lulu, the daring, darling nymphomaniac with quite kinky desires is superb. She contains the dynamic energy which Blake Edwards needs to incorporate in more of his characters.

Although most scenes between Bassinger and Reynolds are lewd, Bassinger's potential as a successful actress over-

comes the limits of her character. She will be a face to watch for in 1984 when she stars with Robert Redford in *The Natural*, due for release later in the year.

Jennifer Edwards makes an impressive appearance in her father's film. She has both an upbeat and classic type of film presence—a sharp but tender quality like that of veteran film star Bette Davis. Despite the shortcomings of their roles, both women have the potential for long and successful careers.

Blake Edwards' future in the film business will need some work judging from this movie. He has good ingredients and intentions, but fails to unite and develop his concept to the fullness that one expects from a veteran film director.

Make your day

By Vikki Kurpis

Dirty Harry is back on the screen. This movie shows Inspector Harry Callahan at his best. In *Sudden Impact*, he survives everything from driving a flaming car to being viciously beaten and thrown into a lake—with some help from Smith & Wesson, of course.

The unsmiling, cynical Callahan continuous stream of snide remarks to everyone who crossed his path and survived kept the audience chuckling. So did his newest friend, Meathead the Bulldog.

The plot moves along, so you wouldn't find time to buy some more popcorn; you could possibly miss a murder or two. The warning of violence is an understatement. Eastwood could have attracted just as many Dirty Harry addicts if he cut out some of the gruesome details. Does he really have to shoot people at an uncomfortably close range with a .44?

That is the only question I would ask Clint Eastwood about his new flick. He produced, directed, and starred in this one. cont'd. on page 14

Some of the women in *The Man Who Loved Women*

sports

Reality is .500 for us right now
Montreal Canadiens Coach Bob Berry

Varsity Blues beat York 8-1



Photo Credit: Brian Vickers

Put York on your fork! The Varsity Blues did just that on Friday night as they beat York 8-1 and captured the first annual Sesqui Trophy. A crowd of about 1200 watched as the Blues took an early 2-0 lead in the first period and never relinquished it. Many fans took advantage of the half-price admission by bringing a pot and fork to the game. This made for a very enthusiastic crowd.

Defaults still a problem Floor hockey back

By "Stump" Davis

Following the seasonal and academic break, Men's Intramural Floor Hockey has returned. With the action to this point, the season promises to be an exciting one. During the crucial January to Reading Week stretch, the teams will scramble to post the best season record and will endeavour to qualify for the playoffs.

Sadly this young season has already suffered considerable loss due to apathy. The issue of defaults returned to haunt floor hockey with the return of regular season play. The special legislation imposed to combat the default problem has been enforced twice already - this should be sufficient warning to other teams. With the Fighting Saints' default to Elite Meat, and the Nits' default to Sin City both offending teams have been removed from further league play. Hopefully, this will put an end to the scourge of defaults.

On a more positive note, competitive league play returned to the delight of players

and fans alike. Division I action saw the Wingnuts trounce the Bushpigs 20 to 2. The score is indicative. Also the Derelicts continued their winning ways in defeating the Soldiers of Fortune handily, 12-2.

Division II featured a pair of games for the Flaming A's. The A's returned ready to play. They defeated Kaos 12-3 and later beat the T&M Divers 8-1. For results of the OET Snakes-Internationals, and Italian Stallions-Jam Tarts see next week's medium II.

The game of the week came on Thursday, January 12 in a key Division I matchup. The battle of the undefeated Derelicts and Scum was all that could be expected. On the strength of crisp and precise passing the Derelicts were up 2-0 on Scum early in the game. The veteran Scum club rebounded however and it was a tie game at the half. The determined Derelicts aided by an outstanding performance by Jeff Belford in net were sitting on a 5-2 lead midway through the second period. Unfor-

tunately they lapsed into a defensive shell which allowed Scum the comeback opportunity it needed. In the dying moments of the game Walter Grob lifted a shot past Belford to tie the game once more. The exciting contest ended in a 5-5 tie and both teams remained undefeated. The Derelicts are earning the respect of their peers, so this game was a moral victory for them.

Finally, the goal scoring leader board has not changed. Elite Meat's Stu Taube leads with 18 goals over 5 games. Barry Brdar of Scum has tallied 13 over the course of 4 games. Gary Lipinski of the OET Snakes is close behind having scored 12 goals in 3 games.

Top Ten

- 1 Rum Runners 3-0
- 2 OET Snakes 3-0
- 3 Scum 3-0-1
- 4 Italian Stallions 3-0
- 5 Derelicts 4-0-1
- 6 Elite Meat 5-0
- 7 Sin City 3-1
- 8 Flaming A's 3-1
- 9 Wingnuts 2-2
- 10 Soldiers of Fortune 1-3

Spikes save the game for us

By Roger Badwal

The men's volleyball team emerged victorious again, triumphant over Dentistry in two straight games.

In the first game, one suspected that the one and a half-month layoff from any sort of conditioning or practise had taken its toll on the team. Erindale continuously coughed up the ball on unforced errors, making the Dents look like geniuses.

For the first three quarters of the game, Erindale lacked fitness, power, setting, in effect everything that counts.

With Coach Schaer getting angrier by the play, something had to happen. Calling a time-out, the coach had a terse conference with the players, indicating that if something good did not happen, something bad would happen to the players. Well, something did happen and after several inspiring

spikes by Rob Gerritson, the players regained control of the game.

In the second game Dents could not keep up with a much enlivened Warrior team. Erindale played closer to the potential that is expected of them.

Erindale plays again next Wednesday, January 18th at the downtown sports complex. Come out and give this team your support.

Floor hockey warning No Fighting

From E.C.A.R.A.

Recently, the Floor Hockey Review Board met to make a decision concerning an incident involving a fight during one of the games. Following the guidelines of the intramural rule that states "a disregard of good sportsmanship of the fighting and rough play rule will result in immediate expulsion from that contest and suspension until the incident is referred to the Review Board for disciplinary action... It is recommended that the penalty for fighting be expulsion from that league for one year, followed by probation for a year". This states that any person assessed a five minute major penalty for fighting is

suspended from the league for a minimum of twelve months.

The case that was being reviewed involved one player who retaliated from a check by throwing punches. Immediately, he was given a five minute major penalty for fighting and was ejected from the game. After meeting with the Review Board he was given the minimum suspension of twelve months.

Acts like this cannot be tolerated in any intramural sport. Thus, it must be noted that any one involved in a fight during a floor hockey game or any other intramural sport will be suspended for the minimum period of twelve months.

Erindale afloat

By G.N.W. Gransden

Interfaculty waterpolo started up again last Monday, January 9th, with our own Erindale meeting Devonshire, in a pre-season game.

The game started at 8:15. The half-dozen or so spectators quieted down to an awed hush as the opposing teams headed for their respective goals.

Devonshire, blue-capped, all-male, and slightly motley in appearance, faced the Erindale team, white-capped, co-ed, trim and athletic in appearance, disciplined and serious in disposition.

It was to be quite a match.

The whistle was blown, the ball was thrown, and both teams leaped into the fray - we got there first. There followed

a series of short passes, culminating in a failed attempt on the Erindale goal. The next goal attempt was made by Erindale; it succeeded. This seemed to set the pattern for the entire game - the Erindale team amassing points at an amazing rate, with a few key offensive players scoring most of the points, while the defense and fine goaltending frustrated the fumbling attempts by Devonshire. And while on the subject of fumbling, one might mention the Devonshire goaltender.

At any rate, after the smoke cleared and the game had ended, and warm(ish) handshakes were being exchanged, the final score was Erindale: 12, Them: 3.

Hustlers shutout PHE

By E.C.A.R.A. Staff

The Erindale College Hustlers hockey team continued their winning ways by defeating PHE by a solid 3-0 score.

Both teams were held scoreless through the first two periods by some strong goal-tending at both ends. The game was fast paced and physical, in which several penalties were handed out to both teams. A rather large PHE player who was on loan from the Soviet Red Army team, used some rough house tactics against the Erindale team. However some cool behavior and the intimidating presence of Erindale's puglist Danielle Hurst, kept PHE in line.

The Hustler's finally put the puck in the net when Sue Ormesher, who had been away in Winnipeg training with the Canadian Olympic hockey team, scored the first goal on a quick shot which surprised the goalie. Continued pressure enabled the Hustlers to jump into a two goal lead when Beth Smith threaded the needle with a beautiful blast from deep in the slot. Sandra Perkin, whose shot has terrorized goalies around the league, closed out the scoring, when she let go a devastating drive from the point which the PHE goalie could not see due to the velocity of the puck.

Maureen Looney turned away 26 shots on recording the

shut-out with some fine saves in the early going to keep Erindale in the game. Head coach Terry Lalach said he was very pleased with the effort of the team. "The defense played extremely well and the forwards backchecked with gusto and verve. The whole team put this one".

The Hustlers now have a bye in the schedule but return to action Tuesday Jan. 24 at Varsity Arena. A few seats are still available for that contest.



Photo Credit: Brian Vickers

Erindale goalie Pete Smith acquired his first point of the season when he assisted on one of the Warriors' goals in their 3-0 defeat of Sr. Engineering.

Dog Eight & counting

By Brian Vickers

There's no stopping these guys!

Last Monday night in men's interfaculty hockey action, the Erindale Warriors beat Senior Engineering 3-0, to extend their season record to 8 wins, no losses.

Tim Power led the way for Erindale scoring his first and second goals of the season. The other goal went to Stuart Hunter, his second of the season.

Erindale goalie Pete Smith got the shutout. Smith got a special bonus when he assisted on one of the Warriors' goals.

After eight games, team leaders are:

Goals: 6 - Chirs Hundt

Assists: 9 - John Lenchak

Points: 10 - John Lenchak

Penalty minutes: 18 - Dan Barret, Chris Hundt

OCUFA

cont'd from page 3

ard. "They (the commission) haven't even got their offices yet."

OCUFA prefers to concentrate on influencing Stephenson's recommendations. The Minister has volunteered to review her comments and possibly further clarify them for OCUFA, Jones said. "We are being taken very seriously," he emphasized.

D. Harry

cont'd from page 10

As usual, Dirty Harry single-handedly brings peace to a troubled community complete with a "homicidal maniac". Of course, even the good guys hate him. But aren't you curious to see if maybe he gets the girl for a change? (After all, Sondra Locke is a "high-calibre" actress.)

Sudden Impact is not just another Dirty Harry comedy-drama. Eastwood created a "Dirty Harry atmosphere" in this movie. Sure it was disquieting, but it was exaggerated just enough to remind you that it's only a movie. I saw it twice—and it made my day.

Erindale College Council 1984-1985 Nominations

For The Following Positions: Constituency

- A. Full-time Undergraduates from Division of Humanities
- B. Full-time Undergraduates from Division of Sciences
- C. Full-time Undergraduates from Division of Social Sciences
- D. Part-time Undergraduates
- E. Graduate Assistants
- F. Administrative Staff

Nomination forms may be obtained in the Registrar's Office at Erindale and must be returned to Room 2122, South Building by Enquiries: 828-5233

Close February 3rd

No. of Seats

15
15
15
15
5
5

The Rock Video Show

Fri. Jan. 20th

Complete with a D.J. to take requests.

Over 500 videos on hand.

New Weekly Features

Monday - Sports Nite
Tuesday - Movie Nite
Wednesday - Rock Video Nite

Coming Attractions:
Fri. Jan. 27th - David Wilcox
Feb. 6th-10th - Winter
Carnival with the special
feature Suitcase Pub.

Dr. Roberta Bondar

One of Canada's Astronauts and an
Erindale Alumnae speaks at Erindale
on Thurs. Jan. 19th at 5:10 pm in
Rm. 2082. Please call 828-5214 to
reserve a seat.

"Abusing Engineers" Calendars
Now only \$1.50 and they're going
fast. Available at the Tuck Shop, the
Bookstore and Infodesk.

SAC presents Erindale Ski Days to Blue
Mountain, Fri. Jan. 20th for only \$20
(includes bus & tow ticket). Available
at the Infodesk. Call Bryan at
828-5249.

Rotary Foundation Scholarships

for undergraduate &
graduate levels. Info session at
the end of January. If you're
interested drop in to the
Scholarships & Awards Office
Rm. A3094

ECSU Guitar School? You bet!!

Only \$30.00 for 10 lessons.
Classes each Monday
5:00 - 6:30 pm at Colman
Place. Enrollment limited -
sign up today at ECSU.
1st class - Mon. Jan. 23rd.

By-Law Revisions

Interested in helping out?
Call Gail at 828-5249 or drop
in to the ECSU offices.

Cuban Art Show

Jan. 2nd - 21st in the Art
Gallery. (Just off the Meeting
Place). Co-sponsored by your
student union.

Erindale College Student Union

828-5249

828-5312